

Next Week at Theaters

Belasco—A Burgomaster of Belgium, a new play by Maurice Maeterlinck which brings the Belgian mystic to the fore as writer, realist. Founded on an incident in the Belgian White Book. Cast includes E. Lyall Swete, Eda Farmer and others.

Poll—George V. Hobart's successful morality play, "Experience." Cast includes Fraser Coulter, Marie Horne, Raymond Van Sickle, Duncan Penwarden and others.

National—Attraction announced later.

Shubert-Garrick—Attraction announced later.

Kelley—Vaudeville; Edna Goodrich, Rooney and Bent, Mr. and Mrs. Jimmie Barry, Lieut. Pat O'Brien and other acts.

Cosmo—Vaudeville; "Ladies Carmen's Minstrels" Lehr, Edwards, and M. L. Edwards and other acts.

Gaiety—Burlesque: "The Golden Crook Company," with Billy Arlington, George Douglas, Eleanor Cochran and others.

Lyceum—"The Jelly Girls," headed by Al Martin and Lottie Lee; Morris Jacobs, producer; featured by two burlesque and numerous vaudeville specialties.

Rialto—An important photoplay release, the name of which is withheld at this time.

Loew's Palace—Dorothy Dalton in "Extravagance," and Fatty Arbuckle in "Love," Sunday through Wednesday; Fred Stone in "Johnny Get Your Gun," Thursday through Saturday.

Crandall's Metropolitan—Alice Brady in "The World to Live In," Sunday and Monday.

The Rise of Roberta

Miss Roberta Arnold, who has one of the leading roles in "Adam and Eva," the new comedy by Guy Bolton and George Middleton, which F. Ray Comstock will present at the Belasco Theater tomorrow night, is a Californian by birth and inclination. She was, however, born in New York in that State than any other place in the world, she says, and would have selected Los Angeles as her birthplace if she had had anything to say about it.

It was in Los Angeles that Miss Arnold had her theatrical training. She has been on the stage but five years, but her advancement in that time has been marked. She put in a season with the Oliver Morosco company in Los Angeles, where she created the role of Ethel in "Fog on My Heart," with Laurette Taylor. Then she came East and made her first appearance in New York in "Up Stairs and Down," in which she created the role of Elsie Hunt. She continued in this play by Frederic and Fanny Hatton for two years. Then came an engagement in another Hatton play, "The Walk Offs," again under the Morosco management, when she created the role of Caroline Rutherford, the weeping widow. Then she started in on another Hatton play, "Lombardi, Ltd.," but after three weeks, Mr. Morosco released her to F. Ray Comstock for "Adam and Eva," where she is again creating a role. In four years, although continuously engaged, Miss Arnold had but three roles and one of them for only three weeks.

Eva Williams, the bathroom maid in "She Walked in Her Sleep," at the Shubert-Garrick Theater this week, was for several years a member of the vaudeville team of Tucker and Williams, playing "Skinny's Finish," which enjoyed great popularity on the two-times-a-day circuit.

CURRENT ATTRACTIONS

CONTINUED FROM PAGE TWO.

In this sensational companion-piece to "The Whip" and others of Mr. Tourneur's masterpieces—all of which it is said greatly surpasses—action is not confined to land but extends, for some of the most exciting scenes, to the endless expanse of the ocean where are enacted several of the climactic episodes of the play.

The week's bill at the Rialto will be completed by the usual supplementary film subjects of shorter length and by musical features which will embrace a grand fantasia from "Faust" by the symphony of soloists.

Moore's Garden—"A Trick of Fate." Beattie Barricade, cast in a dual role, offers the most convincing impersonations she has contributed to the screen in "A Trick of Fate," the foremost feature of the photoplay bill. This is the first three days of this week. "A Trick of Fate" reveals a story of the cabaret and the stage that abounds in all of the fascinating qualities that usually manifest themselves in the development of a narrative dealing with a phase of the professional entertainer's life that is little known to the public at large. Especially noteworthy is the costume design adopted by Miss Barricade for the fullest realization of the French type of cabaret artists she is called upon to impersonate.

On Wednesday and Thursday at the Garden the screen will be occupied by Edith Roberts, whose latest starring vehicle, "A Tale of Life," is said to afford her one of the most congenial tasks of her career before the camera.

For Friday and Saturday "The Sealed Envelope," with Fritz Brunette starred, is announced as the stellar feature of the photoplay bill. This is one of the most successful and thoroughly mystifying scenes which are admirably acted by a carefully chosen cast. Each daily bill will be supplemented by the customary short-reel camera features and synchronized orchestral accompaniment.

Moore's Strand—"A Heart in Pawn." "A Heart in Pawn," the most recently released vehicle for the distinctive minded gifts of Sessue Hayakawa, will be the photoplay offering of chief importance at Moore's Strand Theater the first four days of this week. In this subject the famous Japanese star is congenially cast in a role that affords him one of the most fruitful opportunities in his career for the depiction of a wide range of emotions. The narrative is an absorbing one, dealing with the crucial events in the lives of an Oriental, who, thinking his wife was dead, married an American, and the wife, who survived to experience the most bitter grief that can come to crush the heart of a true lover.

For the last three days of the week, beginning Thursday, the Strand announces as its chief attraction "Todd of the Times," a splendidly conceived and skillfully executed comedy-drama of newspaper life in a small town, in which the title role is peerlessly portrayed by Frank Keenan, one of the most thoroughly schooled character actors on the American stage.

Each daily bill at the Strand will, as usual, be completed by a series of short-reel subjects of diversified interest and special musical features, including synchronized orchestral accompaniment for the inarticulate portions of the program.

Crandall's Knickerbocker—"The Lion and the Mouse." Alice Joyce, star of a long list of noted screen successes, is said to have been provided with her best role in "The Lion and the Mouse," the showing of which will feature the program at Crandall's Knickerbocker today and tomorrow. "The Lion and the Mouse" owes its origin to the stage success of the same name, written by the late Charles Klein and

ring Lillian Walker, is announced for Thursday, Friday and Saturday.

Arcade—Dancing. Tuesday next is party night, when many of the lads from the Naval Hospital and their fair dancing partners will be the guests of honor at the Arcade Auditorium. The most prominent event on the calendar at this popular resort during the past week was the big victory dance on home-coming night, which was hugely enjoyed by a capacity crowd.

Concerts and Lectures.

In presenting Josef Rosenblatt, noted Russian tenor, in song recital at the Shubert-Belasco Theater on Sunday afternoon, March 16, one of the most interesting and unusual programs will be heard. It is not so long ago that Josef Rosenblatt blazed into view in New York as one of the season's surprises and called for a long list of adjectives from Metropolitan reviewers who were profoundly impressed and are ready to acclaim the tenor as one of the most remarkable ever heard in New York.

Mme. Olga Samoroff will be the chief attraction at the Philadelphia Orchestra concert on Tuesday afternoon, March 19, the final appearance of this organization in Washington this season. She will play the second Concerto of Brahms in B-flat, a work of profound beauty and inspired musical thought, which she has presented with great success in Philadelphia and New York during the present season.

For the orchestra itself there will be two numbers, the well-known overture, "Leonore" No. 3, of Beethoven, and an unfamiliar work by one of the more modern Russian composers, Gliere's symphonic poem, "Les Si-renes."

Seats may be had at the office of T. Arthur Smith, 1306 G street northwest.

Frieda Hempel has some interesting things to say about American concert audiences. The distinguished soprano has had ample opportunity to study us from the other side of the footlights, and her ideas are original and enlightening. She says:

"In the first place I like your audiences because they are larger than those in Europe; all artists naturally love 'big houses.' Your audiences differ very much from our own, too, because they are composed of so many nationalities. In France, England and Italy, one sings to practically but one nationality; everyone in a French audience thinks the same, looks the same, acts the same and in a word you sing to just one French-

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MUSICAL RECITAL
Naomi Keler Herling, Dramatic Soprano.
Peter Warsaw, Tenor.
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Baltimore, New Willard Hotel,
March 4, 1919
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Tickets on State News Stand, New Willard.
Seats, \$2.00.

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NOTE—We played here some several weeks ago "The Rosary," but the show this week is quite different—nothing like the first played.

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Night Prices, 25c, 35c and 50c. Matinee, All Seats, 25c.

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PLAYS OF THE WEEK APPEAR WITH COMEDY IN SPOTLIGHT

CONTINUED FROM PAGE ONE.

important deal that Arbuckle appeared in person before audiences in several Washington picture houses late Thursday night.

The second transaction of importance was the deal between Jesse Lasky, of the same corporation, with Irene Castle, the famous dancer, whereby Mrs. Castle will appear in a film adaptation of Robert W. Chambers' story, "The Firing Line." Mrs. Castle closed the contract with Lasky shortly after her return from England, where she had been doing war work.

It was also announced, by the same film interests that they had obtained the screen rights to Sir James Matthew Barrie's play, "The Admirable Crichton," and to Walter Browne's play, "Everywoman."

Apparently, it was a big week for the Paramount-Artcraft forces.

man. But here it is not that way; your cities are composed of every nationality and your audiences are naturally mixed. For that reason there is much inspiration in approaching an American crowd, each group must be sought out and won separately, so to

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